

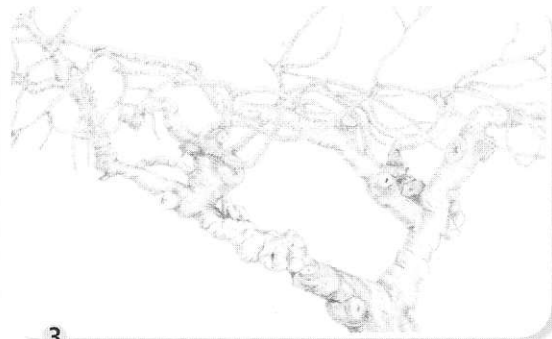
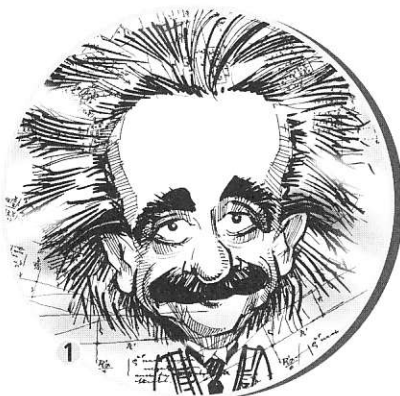
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Brushstrokes and blueprints

EXAM MENU

Reading:	Paper 1, part 1
Listening:	Paper 4, part 3
Use of English:	Paper 3, part 5
Speaking:	Paper 5, part 3
Writing:	Paper 2, part 2

Getting started



1 Which of the following types of art are the pictures examples of ...? Two types of art are not used.

- | | |
|----------------|-------------------|
| a Graphic art | e Oil painting |
| b Caricature | f Graffiti |
| c Abstract art | g Screen printing |
| d Watercolour | h Sketching |

2 How important is good design in the following public places? Place them in order of importance, 1–6:

- | | |
|----------------|---------------|
| hotel | shop |
| public library | town centre |
| school | train station |

Reading: understanding tone and implication in a text



- 1 PAPER 1, PART 1 You are going to read three extracts which are all concerned in some way with art or design. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

TEXT 1

A Map with a Purpose

The London Underground Map is exactly what you would most want it to be. It is a map simply showing how the different Underground railways link up with other underground-lines. If you have ever been to London you will appreciate how comforting it can be to be able to plan a journey using a simple map and then to actually find the map helps you to achieve that. Providing you are on the right 'coloured' line and are heading in the right (there are after all only two) direction on any given line, seeing the expected names of the stations appear as the train enters the station calms you into feeling a part of the city – without needing to know of the complexities of the street and buildings above.

The use we have for the map now is much the same as when it was created except that Beck's design included only eight lines whereas now there are fourteen – clearly we have a more complicated network to navigate than in the 1930s. It is of course much the same in many other large and sprawling cities with their own 'underground systems' but this map was the first to take a sideways step at the task of laying out a simple map unrelated to the topography that lay above it – a step that has been copied by railway companies, airlines and shipping lines across the world. A visit to any of the websites belonging to the major airlines may reveal maps with a very similar structure to that of the underground network.



SPOTLIGHT CHECKLIST

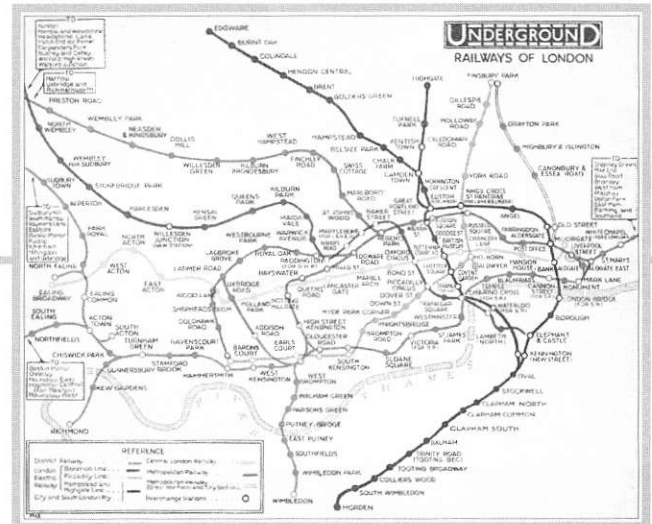
PAPER 1, PART 1 Understanding tone and implication

Remember:

- Read the question very carefully, especially when it is in the form of an incomplete sentence. Make sure that the whole sentence matches what is written in the text, not just the wording in the option.

Practise:

- recognising writers' attitude within a text;
- differentiating between fact and opinion;
- paraphrasing the main ideas in a text.



- 1 The writer implies that the beauty of the London Underground Map lies in its

- A intricacy.
- B functionality.
- C originality.
- D complexity.

- 2 According to the writer, Beck's design is special because it

- A has endured the passage of time.
- B revolutionised transport map design.
- C can be adapted to a more complicated network.
- D bears little relation to the topography of the area.

TEXT 2

NOW SHOWING ... Exhibition of film posters

'Now Showing' is essentially an art experiment, devised to see how a selection of today's illustrators and designers would respond to a brief asking them to create their own poster for a cult or obscure film from the past.



The idea was born out of my love for trashy film posters, which I guess stems from my obsession with anything vintage and also from an appreciation of screenprinted work. There is something really refreshing about film posters that predate the 1980s. They felt more like works of art, pieces crying out to be encased within a frame. And in many old film posters it's easy to see styles and approaches that have been revisited or adopted by illustrators working today.

From the 80s onwards, the humble poster played a smaller part in the overall film promotion process as TV commercials and trailers came to the fore. Hence the tagline for the exhibition: The lost 'art' of the film poster. The lost 'art' refers to the actual illustrative process involved in the poster, not the quality. I certainly wouldn't be as bold or presumptuous as to say that modern, photography-based posters aren't any good, but there is a certain charm and character that the illustrative film poster offered. This project was a light-hearted way of indulging that nostalgia, and feeding it with current illustrative and graphic styles.

- 3 'Now Showing' is an exhibition of
 - A vintage illustrative film posters.
 - B reproductions of old posters.
 - C new posters designed for old films.
 - D film posters of the 1980s.
- 4 The writer's idea for the project was born out of
 - A a desire to recapture the essence of the film poster as an art form.
 - B his love for vintage film posters of the 1980s.
 - C a strong aversion to contemporary, photography-based film posters.
 - D a desire to promote screenprinted artwork.

TEXT 3

Power of the Image

Why is this rebirth of the serious graphic novel different? Because this new wave arrives when the ascendancy of the image – presciently described by George Steiner, in 1971, in his book *In Bluebeard's Castle* – has begun to dwarf the power of the word. The visual arts are booming. The screen fills our lives through television, cinema, and computers.



Thanks to computers, even when we are obliged to read words, we expect them to be arranged in helpful modules, with plenty of graphics. The computer normalises the graphic novel as a form. The graphical user interface may one day be seen as the most important invention of our time. Through such devices, the imperial image reigns and is, more successfully than ever before, invading the book.

Good thing, bad thing? Who knows? For me, these books are hard work. I can't relax into their images in my mind, as I do with a conventional novel. The author's versions keep dragging me back. But I guess they're not for me. They're for the kids sprawling in the graphic-novels section.

They, and Comic Book Guy, own the image-soaked future.

- 5 The writer suggests that the present revival of the graphic novel
 - A has been inspired by the words of the writer, George Steiner.
 - B is a direct result of the ascendancy of visual arts in our lives.
 - C diminishes the power of language to inspire us.
 - D is supported by the pervasive influence of graphic computer images.
- 6 Which word best sums up the writer's attitude towards the graphic novel?
 - A indifference
 - B resignation
 - C pleasure
 - D bewilderment